

# BACH'S PASSION MUSIC

By the

HANDEL AND HAYDN SOCIETY



SYMPHONY HALL, BOSTON

Tuesday, March 27, 1934

# Passion According to St. Matthew

by  
JOHN SEBASTIAN BACH

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## The Handel and Haydn Society

THOMPSON STONE, *Conductor*  
BOSTON ORCHESTRAL SOCIETY

FREDERICK MAHN, *Principal*

### SOLOISTS:

JEANETTE VREELAND, *Soprano*  
MARIE MURRAY, *Contralto*  
GEORGE BOYNTON, *Tenor*  
RALPH TAILBY, *Bass*  
JAMES R. HOUGHTON, *Baritone*

*Organist*, WILLIAM BURBANK

Boy choir from Glee Club of Bigelow School, South Boston; trained under the co-operation of Miss Susan Lynch, teacher of music, Bigelow School; Miss Agnes McCarthy, supervisor; John A. O'Shea, director of music, Boston public schools. Chorale singers assisting the audience are from the Apollo Club of Boston, and the choir of Immanuel Baptist Church, Newton.

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## Foreword

It is requested that there be no applause during the evening, in order to contribute to the continuity, solemnity, and dramatic effectiveness of this work.

To many people the world over, the figure of Christ means divinity on earth in the guise of man. To others, He is but an historic personage;—to others, a myth. All three groups, however, unite in their keen interest in His life and death. All three classes further have in common the love for the divine music which came from somewhere into the mind of Johann Sebastian Bach, and which he set down on paper to the words of Matthew the Disciple.

It is easy in the first chorus to picture the solitary figure moving through the streets surrounded by the excited, shouting crowd; and the great calm of the chorale setting of the Agnus Dei sung by the angelic choir emerging through the shouts of the mob.

The tenor virtually represents St. Matthew. He supplies the general background of narrative, in the form of quotations from the Gospel according to St. Matthew, Chapters 26 and 27.

The baritone sings the words of Christ.

The bass takes the dialogue of other individual male speakers.

The soprano and contralto utter devotional commentaries on the episodes, in the form of lyric stanzas by "Picander".

The two choruses deliver the Gospel dialogue of groups such as the Disciples, the Scribes and Priests, the Mob.

The choruses also present religious commentaries of the poet, in such allegorical guises as "The Daughters of Zion".

The audience properly should be included in the *dramatis personae*. It gives voice, by means of the chorales, to the meditations and vows which might well be brought to the mind of a devout listener, moved by the story of sacrifice made for his sake.

# THE PASSION

ACCORDING TO SAINT MATTHEW  
PART I

*Prologue*  
DOUBLE CHORUS

Come, ye Daughters, share my anguish  
See Him! Whom? The Bridegroom see;  
See Him! How? So like a lamb;  
See it? What? His love untold!  
Look! Look where? on our offense!  
Look on Him, betrayed and sold,  
On the cruel cross to languish

CHORALE

ANGELIC CHOIR

O Lamb of God most holy,  
Who on the cross did languish  
O Saviour, meek and lowly,  
Who suffered bitter anguish,  
The sins of man Thou bearest,  
Our ev'ry grief Thou sharest,  
Have mercy on us, O Jesu.



THE ANNOUNCEMENT OF THE PASSION  
RECITATIVE (Tenor and Bass)

*St. Matthew.* When Jesus had finished all these sayings. He said to His Disciples:

*Jesus.* Ye know that after two days is the Passover, and the Son of Man is even now betrayed to be crucified.

CHORALE

The audience is invited to join those on the stage in singing this chorale, for which music will be found on separate leaflets under the title of the first line.

*O blessed Jesu, how hast thou offended,  
That now on Thee such judgment has descended?  
Of what misdeed hast Thou to make confession?  
Of what transgression?*

THE RULERS CONSPIRE AGAINST CHRIST  
RECITATIVE (Tenor)

*St. Matthew.* Then assembled the chief priests and the scribes together and the elders of the people unto the palace of the high priest, who was called Caiaphas; and they consulted how they Jesus by craft might take and kill Him. They said, however:—

DOUBLE CHORUS

*Priests, Scribes and Elders.* No, not on the feast, for fear there may be an uproar among the people.

THE ANOINTING AT BETHANY  
RECITATIVE (Tenor)

*St. Matthew.* Now when Jesus was in Bethany, in the house of Simon the leper, there came unto Him a woman, who had a box of precious ointment, and pour'd it on His head, as He reclined at meat. But when His disciples saw it, they had indignation, and said:—

CHORUS

*Disciples.* Wherefore wilt thou be so wasteful? For this ointment could be sold for much and to the poor be given.

RECITATIVE (Tenor and Bass)

*St. Matthew.* And Jesus, perceiving it, said unto them:—

*Jesus.* Wherefore trouble ye the woman? It is a good work that she hath done. For ye have always the poor with you, but me ye have not always. That she hath pour'd this ointment thus upon my body, this she hath done that they may bury me. Truly, I say to you: Wherever this gospel shall hereafter be preached in all the world, there too will be told, in her remembrance, what she hath done.



RECITATIVE (Alto)

Thou dear Redeemer, mine, if Thy disciples murmur loudly against this woman here, who fain with ointment dear, for burial maketh ready; these humble tears, O Lord, allow, with which my eyes with tears o'erflow, their water on Thy head to pour.

ARIA (Alto)

Grief and pain rend the guilty heart in twain.

THE TREASON OF JUDAS

RECITATIVE (Tenor and Bass)

*St. Matthew.* Then one of the twelve disciples, whose name was Judas Iscariot, went unto the chief priests, and said:—

*Judas.* Now what will ye give me, if I to you betray Him?

*St. Matthew.* And they offered him thirty silver pieces. And from that time sought he opportunity, that he might betray Him.

ARIA (Soprano)

Only bleed, Thou dearest heart!

THE PREPARATION OF THE PASSION

RECITATIVE (Tenor)

*St. Matthew.* Now on the first day, of the feast of unleaven'd bread came the disciples to Jesus, and said unto Him:—

CHORUS

*Disciples.* Where wilt Thou that we prepare for Thee to eat the Passover?

RECITATIVE (Tenor and Bass)

*St. Matthew.* He said:—

*Jesus.* Go ye into the city to such a man, and say to him: The Master saith to thee: My time is at hand; I will keep with thee the Passover, with my disciples.

*St. Matthew.* The disciples did as Jesus had appointed, and made ready there the Passover.

THE LAST SUPPER

*St. Matthew.* And when evening came, He sat down with the twelve and as they ate, He told them:—

*Jesus.* Verily, I say to you: One among you here shall betray me.

*St. Matthew.* And they grew exceeding sad, and they began, ev'ry one of them to say unto Him:—

CHORUS

*Disciples.* Lord, is it I?

RECITATIVE (Tenor and Bass)

*St. Matthew.* He answered them, and said:—

*Jesus.* He who his hand with Me in the dish now dippeth; even he shall betray Me. The Son of Man goeth now away, as of Him it standeth written; but woe unto that man by whom the Son of Man shall be betrayed! Indeed it were better surely for him if he had not been born.

*St. Matthew.* Thereto answered Judas, he that betrayed Him, and said:—

*Judas.* Lord, is it I?

*St. Matthew.* He said unto him:—

*Jesus.* Thou sayest.

THE INSTITUTION OF THE EUCHARIST

*St. Matthew.* And as they were eating, Jesus took bread, blessed it, and brake it, and gave to His disciples, and said:—

*Jesus.* Take, eat, for this is My Body.

*St. Matthew.* And He took the cup and offered thanks, and gave it to them saying:—

*Jesus.* Drink ye all of it; This is My Blood of the New Testament, which is shed for many, for the remission of sins. I say to you, I will not drink henceforth of this fruit of the vine, until that day when I drink it new with you in My Father's kingdom.

RECITATIVE (Soprano)

Although mine eyes with tears o'erflow,  
Since Jesus now must from us go,  
His gracious promise doth the soul uplift,  
His Flesh and Blood (O precious gift)  
Doth He bequeath into my hand.  
As He while in the world did love His own,  
So now with love unchanging,  
He loves them still unto the end.

ARIA (Soprano)

Lord, to Thee my heart I proffer, enter Thou, and dwell in me.



## AT THE MOUNT OF OLIVES

### RECITATIVE (Tenor and Bass)

*St. Matthew.* And when they had sung a hymn of praise together, they went out into the Mount of Olives. Then said Jesus unto them:—

*Jesus.* This very night all of you will fall away from Me. For it standeth written: I will smite the Shepherd, and the sheep of the flock shall be scattered abroad. But when I am risen again, then I will go before you into Galilee.

## PETER'S DENIAL FORETOLD BY CHRIST

### RECITATIVE (Tenor and Bass)

*St. Matthew.* Peter answered eagerly, and said unto Him:—

*Peter.* Tho' all men be offended because of Thee, yet I will never be offended.

*St. Matthew.* Jesus said unto him:—

*Jesus.* Truly, I say to thee, this very night, ere yet the cock croweth, thou wilt three times deny Me.

*St. Matthew.* Peter said unto Him:—

*Peter.* Though I should die with Thee, yet will I never deny Thee.

*St. Matthew.* And likewise said also all the disciples.



## CHORALE

*Audience.*

*Here will I stay beside Thee,  
Lord, do not me disdain!  
Whatever woe betide Thee,  
Here steadfast I remain.  
When bitter pain shall hold Thee  
In agony opprest,  
Then, then will I enfold Thee  
Within my loving breast!*

Jesus: "This is my blood, which is poured out for many, for the remission of sins."

## THE AGONY IN THE GARDEN

### RECITATIVE (Tenor and Bass)

*St. Matthew.* Then came Jesus with them unto a place called Gethsemane, and said to the disciples:—

*Jesus.* Sit ye here, while I go yonder and pray.

*St. Matthew.* And He took with Him Peter, and the two sons of Zebedee, and began to be sorrowful and very heavy. Then said Jesus unto them:—

*Jesus.* My soul is sorrowful, e'en unto death; tarry here, and watch with Me.

### SOLO (Tenor) WITH CHORUS

O grief! Here throbs the racked and bleeding heart.  
It sinks away; how pale His countenance!  
Before the judge He must appear;  
No comfort, ah! no helper near!  
Yea, all the pains of Hell assail Him,  
Nor will His innocence avail Him!  
Ah! could my love for Thee avail,  
Thy pain to mitigate, or share it,  
Or could I only help Thee bear it,  
How gladly so dear a task I'd hail!  
Why must Thou suffer all these pangs of sorrow?  
Ah! From my sins they all their sting do borrow!  
Mine, ah! Lord Jesus, mine the guilt, I own it:  
Must Thou atone it?



"I'll watch with my dear Jesus  
always." (Tenor solo, with chorus)



### SOLO (Tenor) WITH CHORUS

I would beside my Lord be watching.  
Then laid to rest our sins will be!  
For my sake  
He to die will undertake,  
His sorrows are my joy, my glory.  
The griefs that He for us endureth  
How bitter yet how sweet are they.

### RECITATIVE (Tenor and Bass)

*St. Matthew.* And He went a little farther, and fell down upon His face, and prayed, and said:—

*Jesus.* My Father, if possible, wilt Thou let this cup pass from Me; yet not as I will, but as Thou wilt.

### CHRIST'S PRAYER IN THE GARDEN

### RECITATIVE (Tenor and Bass)

*St. Matthew.* And He came to the disciples and found them sleeping and said unto Peter:—

*Jesus.* Is it so that ye cannot watch with Me one hour? Watch and pray, that ye enter not into temptation. The Spirit indeed is willing, but the flesh is weak.

*St. Matthew.* He went away a second time, prayed, and said:—

*Jesus.* My Father, if this cup may not pass away from Me, except I drink it, Thy will be done.

### THE BETRAYAL AND ARREST

### RECITATIVE (Tenor and Bass)

And while yet He spake, came Judas, who was one of the twelve disciples, and with him came a great multitude, with swords and with staves, from the chief priests and the elders of the people. Now he that betrayed Him had given them a signal and had said:—

*Judas.* Whomsoever I shall kiss, 'tis He; Him seize ye.

*St. Matthew.* And straightway came he to Jesus and said:—

*Judas.* All hail to Thee, O Master!

*St. Matthew.* And kissed Him. Jesus said unto him:—

*Jesus.* My friend, wherefore art thou come?

*St. Matthew.* Then, instantly they came, and laid hands on Jesus, and took Him.

### CHRIST IS BOUND AND LED INTO THE CITY

### DUET (Soprano and Alto ) WITH CHORUS

Alas! my Jesus now is taken.

Moon and stars

Have in sorrow night forsaken;

For my Jesus now is taken.

He's led away, ah! they have bound Him.

Away, away, all pity banished!

Leave Him, bind Him not!

Ye lightnings, ye thunders, in clouds are ye vanished?

Then open, O fierce flaming pit, all thy terrors

Engulf them, devour them, destroy them, o'erwhelm them.

In wrathfullest mood.

O! blast the betrayer, the murderous brood!

### INTERMISSION

### PART II

### Prologue

### CHORUS

O men, bewail thy sin so great;  
For which, from His supernal state,  
Christ came on earth to suffer.  
Of Virgin Mother, pure and mild,  
Was born for us the holy Child.  
Our ransom would He offer.

To life did He restore the dead!  
He heal'd the sick, the hungry fed,  
Until the day of anguish.  
When He for us was offer'd up,  
To drink for all the bitter cup,  
Upon the cross to languish.



Judas: "All hail to Thee, O Master!"

"Alas! My Jesus now is taken! He is led away, Ah! they have bound him!" (Soprano and alto duet, with chorus)

## IN THE COURT OF CAIAPHAS

### RECITATIVE (Tenor)

*St. Matthew.* And they that had laid hold on Jesus led Him away to the high priest called Caiaphas, with whom all the scribes and the elders were assembled.

### RECITATIVE (Tenor and Bass)

*St. Matthew.* And the high priest said unto Him:—  
*Caiaphas.* I adjure Thee by the living God that Thou do tell us, whether Thou be the Christ the Son of God.

*St. Matthew.* Jesus said unto him:—

*Jesus.* Thou sayest. Yet I say unto you: Henceforth, 'twill come to pass, that ye shall see the Son of Man sitting on the right hand of power, and coming in the clouds of heaven.

*St. Matthew.* Then the high priest rent his garments, and said:—

*Caiaphas.* He hath spoken blasphemy; what further need of witness? Behold, now ye have heard the blasphemy yourselves. What think ye now?

*St. Matthew.* They answered him, and said:—

### DOUBLE CHORUS

*Scribes and Elders.* He guilty is of death!

### RECITATIVE (Tenor)

*St. Matthew.* And then did they spit on His face, and buffeted Him. Others smote Him with the palms of their hands, and said:—

### DOUBLE CHORUS

*Captors of Jesus.* Now tell us, Thou Christ, by whom Thou art struck?

### CHORALE

*Audience:*

O Lord, who dares to smite Thee,  
And falsely to indict Thee?  
Deride and mock Thee so?  
Thou canst not need confession.  
Who knowest not transgression,  
As we and all our children know.

### PETER'S DENIAL

### RECITATIVE (Soprano, Tenor and Bass)

*St. Matthew.* Peter was sitting without, in the court; and there came to him a maid, and said:—

*Maid.* And thou also wast with Jesus the Galilean. But he denied it before them all, and said:—

*Peter.* I know not what thou sayest. And when he was in the porch, he was seen by another maid, who said to them that were there:—

*Second Maid.* This one also was with Jesus of Nazareth.

*St. Matthew.* And again he denied it all with an oath:—

*Peter.* I do not know the man.

*St. Matthew.* And after a little while came they that were standing about there, and said unto Peter:—

### CHORUS

*Bystanders.* Surely thou also art one of them, for thy speech doth betray thee.

### RECITATIVE (Tenor and Bass)

*St. Matthew.* And Peter then began to curse and to swear:—

*Peter.* I do not know the man.

*St. Matthew.* And immediately the cock crew. Then Peter thought upon the word of Jesus which said unto him; Before the cock croweth wilt thou three times deny me. Then went he out, and wept bitterly.

### ARIA (Alto)

O pardon me, my God,  
And on my tears have pity.  
Look on me  
Heart and eyes do weep to Thee,  
To Thee bitterly.



# RECITATIVE (Tenor and Bass)

*St. Matthew.* And when the morning came, all the high priests and the elders of the people took counsel on Jesus, to put Him to death. And binding Him they led Him away, and straightway delivered Him to Pontius Pilate, the Governor. And presently Judas, he who had betrayed Him, when he saw that He was condemned, repented himself, and brought again the thirty silver pieces unto the chief priests and elders, and said:—

*Judas.* Lo! I have sinned, in that I have betrayed innocent blood.

# RECITATIVE (Tenor and Two Basses)

*St. Matthew.* And he cast down the silver pieces in the temple, and he withdrew, and went and hanged himself. Then did the chief priests take the thirty silver pieces.

# RECITATIVE (Tenor and Bass)

*St. Matthew.* Then did Jesus stand before the governor; and the governor asked Him, and said:—

*Pilate.* Art Thou the King of the Jews?

*St. Matthew.* Jesus said unto him:—

*Jesus.* Thou sayest!

*St. Matthew.* And when He was accused of the chief priests and the elders, He answered nothing. Then Pilate said unto Him:—

*Pilate.* Hearest Thou not, how much they say against Thee?

*St. Matthew.* And He answered him never a word, not one, so that the governor did marvel greatly.

# CHORALE

*Audience:*

*Commit thy ways, O pilgrim,  
On time's dark, stormy seas.  
To Him who all things orders,  
Thro' sweet eternities,  
Who measure out their courses,  
To clouds and winds below,  
He too will find a pathway,  
Wherein thy feet may go.*

# RECITATIVE (Soprano, Tenor and Bass)

*St. Matthew.* Now upon that feast, the governor was wont to release unto the people a prisoner, whom they demanded. And at that time there was among the prisoners a notorious one called Barabbas. And when they were all assembled, Pilate said unto them:—

*Pilate.* Now whether of the twain here will ye that I release to you?

*St. Matthew.* They answered:—

# DOUBLE CHORUS

*Mob.* Barabbas!

# RECITATIVE (Tenor and Bass)

*St. Matthew.* And Pilate said to them:—

*Pilate.* And what shall I now do with Jesus, to whom they give the name of Christ? Then said they all:—

# DOUBLE CHORUS

*Mob.* Let Him be crucified!

# RECITATIVE (Tenor and Bass)

*St. Matthew.* The governor answered:—

*Pilate.* What evil hath He done?

# RECITATIVE (Soprano)

*He hath done only good to all.  
To blind folk sight He has restored;  
The lame again are walking;  
He told us of His Father's word,  
He driveth devils forth;  
The mourners hath He comforted;  
In Him a friend the sinner found;  
Beside, my Jesus nought hath done.*

# ARIA (Soprano)

*From love unbounded, yea all from love my  
Saviour dieth,  
For sin He dies, who sin hath none.*



*Pilate: "Why, what evil hath he done?" (Baritone)*

*"He hath done only good to all." (Soprano)*

*The Mob: "Let him be crucified!" (Double chorus, men and women)*

RECITATIVE (Tenor)

*St. Matthew.* Then they cried out all the more, and said:—

DOUBLE CHORUS

*Mob.* Let Him be crucified!

RECITATIVE (Tenor and Bass)

*St. Matthew.* And when Pilate saw that all did avail him nothing, but that rather a tumult was rising, he took water, and washed his hands before the crowd, and said:—

*Pilate.* I am innocent of the blood of this righteous man; see ye to it.

THE SCOURGING

RECITATIVE (Tenor)

*St. Matthew.* Then he released Barabbas unto them, and when he had scourged Jesus forthwith he delivered Him, that they might crucify Him.

THE CROWNING WITH THORNS

RECITATIVE (Tenor)

*St. Matthew.* Then straightway the soldiers of the governor took Jesus into the common hall, and gathered unto Him the whole band of soldiers and stripped Him, and put on Him a scarlet robe; and, plaiting a crown of thorns, they put it upon His head, and a reed in His right hand, and so they bow'd the knee before Him, and mocked Him, and said:—

DOUBLE CHORUS

*Soldiers.* We hail Thee, King of the Jews!

RECITATIVE (Tenor)

*St. Matthew.* And then they spat on Him, and with the reed, they smote Him on the head.



CHORALE

*Audience:*

O Thou with hate surrounded,  
Enduring shame and scorn,  
Whose sacred head is wounded,  
And crown'd with cruel thorn,  
Though praise and adoration  
Be now denied to Thee,  
And Thine but execration,  
Accept them, Lord, from me.

THE WAY OF THE CROSS

RECITATIVE (Tenor)

*St. Matthew.* And after they had mocked Him, they took the robe from Him and put His own garment on Him, and led Him away to be crucified.

THE CRUCIFIXION

RECITATIVE (Tenor)

*St. Matthew.* And when they were come unto a place called Golgotha, (that is the place of a skull) they gave Him vinegar to drink, that was mingled with gall; and when He tasted it, He would not drink. And after they had crucified Him they parted His garments, dividing them by lot.

THE DEATH OF CHRIST

RECITATIVE (Tenor and Bass)

*St. Matthew.* And from the sixth hour there was a fearful darkness over all the land, until the ninth hour. And about the ninth hour Jesus cried aloud, and said:—

*Jesus.* Eli, Eli, lama sabachthani!

*St. Matthew.* That is, My God, My God, O why hast Thou forsaken Me! Some of them that stood there heard Jesus cry aloud, and they said:—

CHORUS

*Mob.* He calleth for Elias.

RECITATIVE (Tenor)

*St. Matthew.* And straightway one of them ran, and took a sponge, and filled it with vinegar, and put it on a reed, and gave Him to drink. The others said, however:—

CHORUS

*Mob.* Wait, let's see if indeed Elias come to save Him.

RECITATIVE (Tenor)

*St. Matthew.* And again Jesus cried aloud, and departed.



CHORALE  
Not to be sung by audience

When I too am departing,  
Then part Thou not from me.  
On death's lone journey starting,  
My soul will feel for Thee!  
When near my end I languish,  
All other comfort vain,  
Then draw me out of anguish,  
By Thine own woe and pain.

AFTER THE CRUCIFIXION

RECITATIVE (Tenor)

*St. Matthew.* And now, behold! the veil of the temple was rent in twain, from the top unto the bottom. And the earth did quake, and the rocks riven. And the tombs gave up their dead, and there arose many bodies of the saints, that were sleeping, and came out of the graves after His resurrection, and went into the holy city, and appeared unto many. Now the centurion and they that were with him, and were watching Jesus, when they saw the earthquake, and those things that were done, were greatly afraid, and said:—

CHORUS

*The Watchers.* Truly, this was the Son of God.

THE BURIAL

RECITATIVE (Tenor)

*St. Matthew.* And Joseph took the body, and wrapped it in a clean linen cloth, and laid it in his own new tomb, which he had hewn out in the rock; and having rolled a great stone to the door of the tomb, he went away.

RECITATIVE (Soprano, Alto, Tenor and Bass) WITH CHORUS

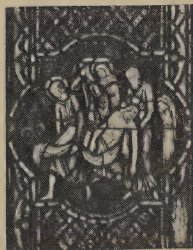
And now the Lord to rest is laid,  
His task is o'er, for all our sins He hath atoned.  
O weary broken body!  
See! with repentent tears we would bedew it,  
Which our offense to such a death has brought.  
My soul shall bless Thee all my days with  
thousand thanks,  
That Thou hast deemed it worth the sacrifice.  
My Jesu, rest in peace.



DOUBLE CHORUS

*The Believers.*

Around Thy tomb here sit we weeping,  
Hearts turned to Thee, O Saviour blest:  
Rest Thee softly, softly rest.  
Long, ye weary limbs, lie sleeping.  
This cold stone above Thy head,  
Shall to many a careworn conscience  
Be a sweet refreshing pillow;  
Here the soul finds peaceful bed.  
Closed in bliss divine  
Slumber now the weary eyes.



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THE REGISTRAR

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## Random Notes

This is the two hundred and fifth year since the first performance of the St. Matthew Passion. The place was St. Thomas' Church, Leipzig. Bach conducted from the organ. He had an orchestra of probably not more than twenty pieces—perhaps less. The wind instruments were played for the most part by choir singers, who were expected to play them after a few months' study with older pupils. It is doubtful if Bach had enough singers actually to fulfill the needs of his four-voice writing. He probably had three voices, with a total chorus strength of sixteen singers. Obviously his score is too rich and difficult to have been reasonably well performed under such conditions. It was not until six years later, 1736, that the composer had full orchestral resources, in the belief of Charles S. Terry.

The general difficulties of the work are said to have resulted in its being infrequently repeated in Leipzig, and remaining unperformed outside. Mendelssohn gave it the first performance in Berlin in 1829, just a century after Bach brought it out. Performance in England waited until 1854, and in the United States until 1874, when the Handel and Haydn Society was the first organization to present the work as a whole. After intermittent repetitions, the Society gave annual performances from 1891 to 1896, inclusive. After a six years' interval, it was presented in 1902, then not again until Thompson Stone revived it twenty-seven years later, in 1929.

The recitatives before the arias are viewed by Sweitzer as being rather ariosos, composed in the madrigal manner. (That must, it seems, be understood in one of the subsidiary definitions of madrigal.) They are, he declares, "the attempts at a musical-poetic style that we meet with here and there in Bach's work. But where else has the master's work such freedom of speech?"

The stained glass window effect over the organ front was prepared after much voluntary night effort by Trovatore Mainini and Cnut Svendsen, associates of Charles J. Connick. The panels are made from the original working-designs, or "cartoons," of Mr. Connick's great chancel window at Princeton. The style takes its inspiration from the masterpieces of stained glass of the thirteenth century. These works, Mr. Connick declares, are allied to the counterpoint of Bach—being contrapuntal compositions in color and design, rather than pictures.

As for illustrations in program. Outside cover from carved ivory book cover—border of Roman work, panels of Charlemagne's era. Angels on pages one and two from German stained glass windows of Bach's time. Other windows from those designed and made by Mr. Connick.

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This book of over 200 pages, profusely illustrated, covers the history of the Handel and Haydn Society of Boston from 1903 to 1933, the history from 1815 to 1903 having been written by other authors and published some years ago. Names of all men and women of the chorus from 1891 to 1933 are catalogued, with the list of officers for each year, and an account of all concerts and other activities of the Society from 1903 to 1933.

Through all the thirty years the author has been a member of the Society, and its president since 1915, so he writes of his own knowledge, and follows the advice of the base ball umpire who said: "Call 'em as you see 'em."

Bound in cloth the price is \$2.

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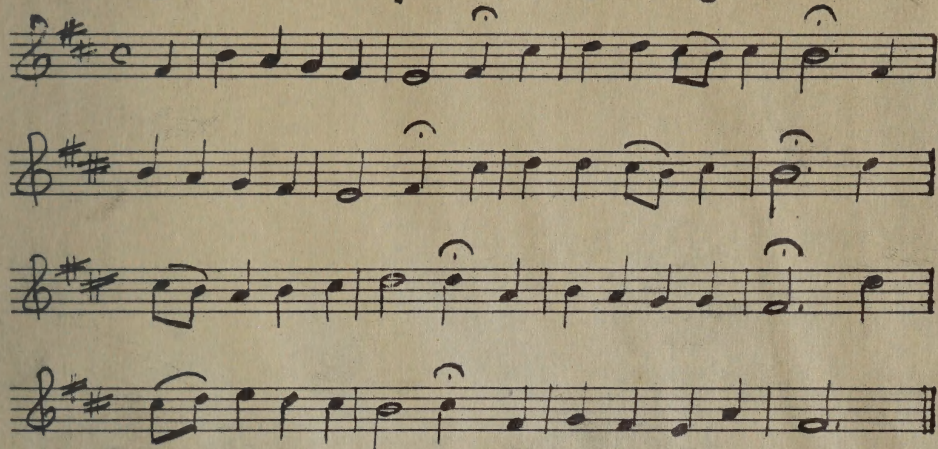
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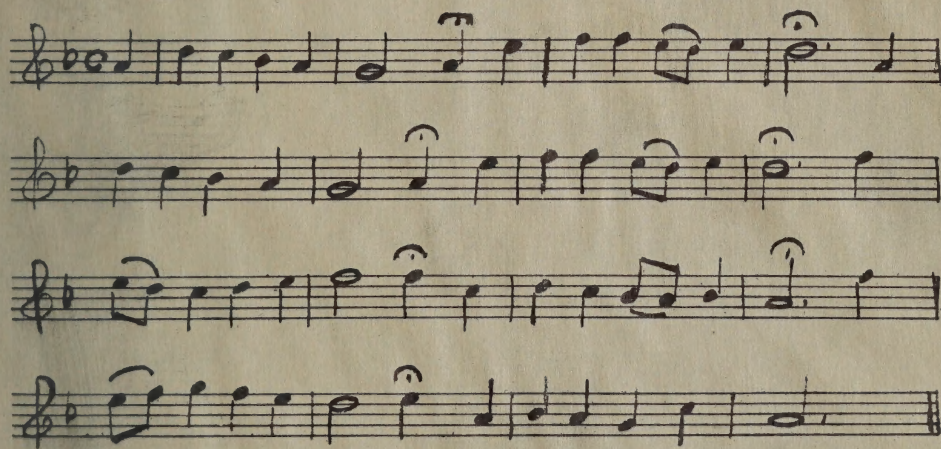
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Commit Thy Ways, O Pilgrim



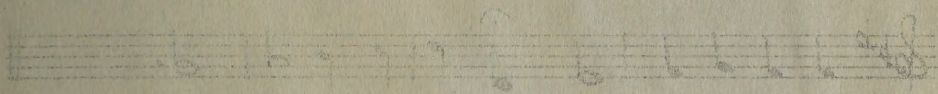
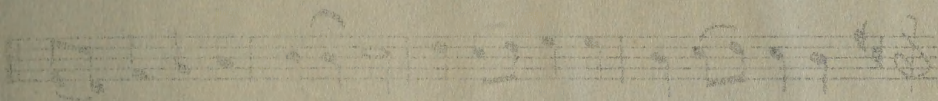
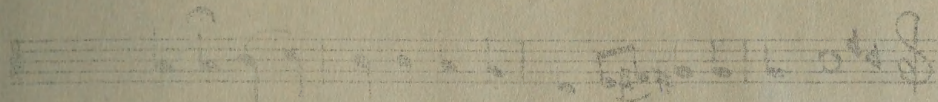
O Thou, WITH HATE SURROUNDED



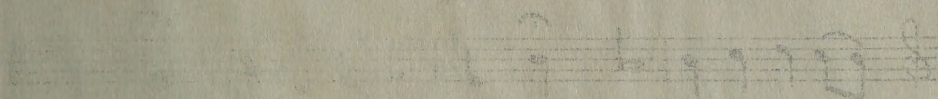
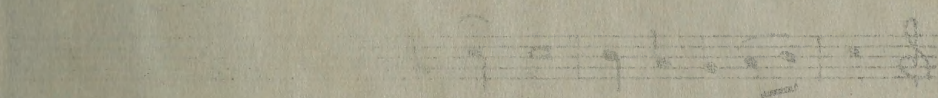
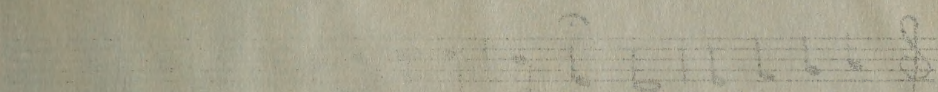
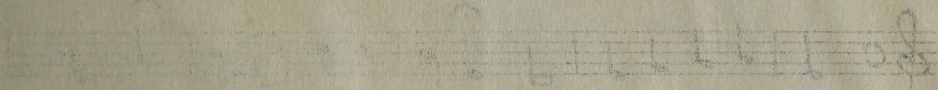




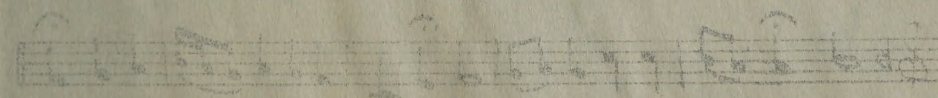
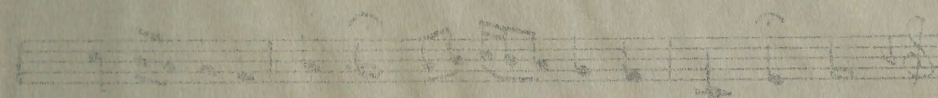
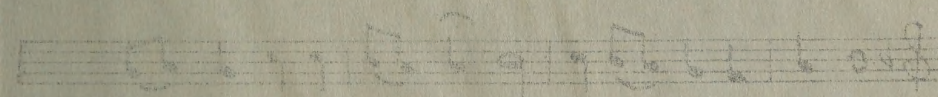
O Blessed Jesus



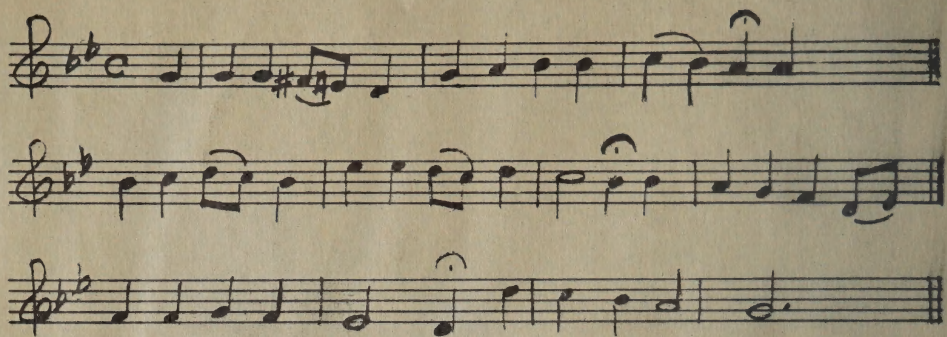
Here Will I Stay Forever True



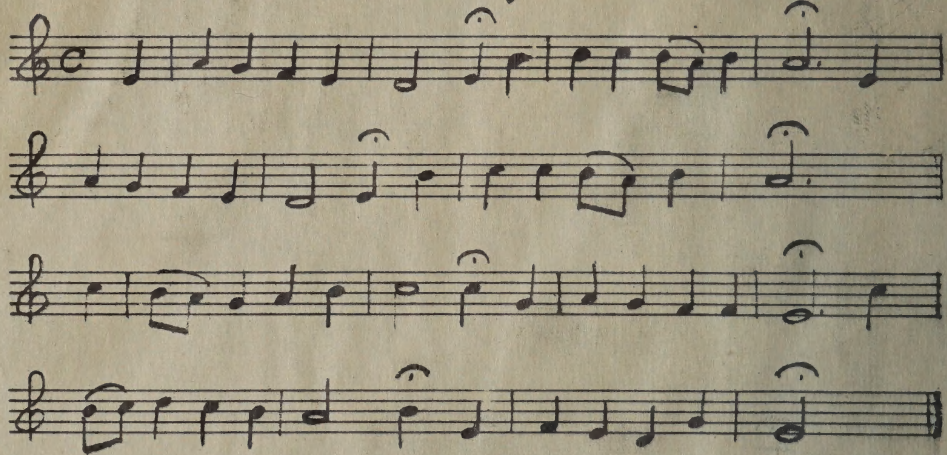
O Lord, Who Dares to Leave Thee



O Blessed Jesu



Here Will I Stay Beside Thee



O Lord, Who Dares To Smite Thee

